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BOSTON
BALLET
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February 15, 1994

Piedad F. Robertson, Secretary of Education
Executive Office of Education
One Ashburton Place, Room 1401
Boston, Massachusetts 02108-1697

GOVERNMENT DOCUMENTS
COLLECTION

JUN 08 1994

Dear Dr. Robertson:

University of Massachusetts
Depository Copy

I am pleased to submit this application for a charter school in accordance with Massachusetts General Law, Chapter 71, Section 89, on behalf of Boston Ballet and Boston Ballet Center for Dance Education.

It is uplifting to know that you share our interest and commitment to developing and implementing an innovative model school that will provide the young people of our Commonwealth an opportunity to flourish as complete educated dance artists.

Boston Ballet and Boston Ballet Center for Dance Education have made a long-term commitment to providing the best in dance education to the children and families in Greater Boston. It is part of our mission to have the members of our community experience dance education as an important mode of learning and to see how this art form and its discipline can span cultural, linguistic and social differences in a unique and valuable way.

The School we propose to be funded under this charter legislation will exhibit a learning environment that integrates artistic and academic experiences in a way that will bring about the development of creative, skilled and confident members of society.

This venture is an ambitious one which has the potential for being a most significant addition to both the educational and artistic resources of our state.

I thank you for your consideration in reviewing this application. I look forward to working with you in accomplishing all the steps necessary to bring this dream to fruition.

Sincerely,

Cecilia Soriano-Bresnahan, Director
Boston Ballet Center for Dance Education

Commonwealth of Massachusetts

Executive Office of Education

Charter School Application Designated Contact Person

Please provide the Executive Office of Education with the following information identifying a designated contact person for the group submitting an application for charter school status. This form *must* be filed along with the charter school application no later than February 15, 1994. Please mail all required materials to:

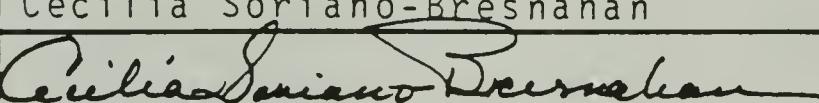
Secretary of Education
ATTN: Charter Schools
Executive Office of Education
One Ashburton Place, Room 1401
Boston, Massachusetts 02108

Tel: (617) 727-1313

Please print or type:

BOSTON BALLET AND BOSTON BALLET CENTER FOR DANCE EDUCATION

Name of organization/group filing for charter school status

Contact Person Name:	Cecilia Soriano-Bresnahan	
Signature:		Date: 2 / 15/1994
Title:	Director, Boston Ballet Center for Dance Education	
Address:	19 Clarendon Street	
City:	Boston	
State:	Massachusetts	
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"In these challenging times, we have never needed the arts more. The arts are what give meaning to our lives. They affirm that which is best in human kind and are the substance that keeps our society sane. Only creativity raises us to the plane where the spirit can sing its truth."

Bruce Marks

Artistic Director,
Boston Ballet and
Boston Ballet Center for Dance Education

1. MISSION STATEMENT

Boston Ballet, the nation's fourth largest ballet company, is singular in its interest and commitment to excellence in dance performance and dance education, particularly education of the artist/dancer. At a time when many are despairing of the future of the country's urban landscapes, the waste of human potential exhibited every day in our cities, and our ineffectual public school systems, Boston Ballet embraces a concept of dance education and academic education which abandons the idea of "dancer as instrument" and embraces that of "dancer as complete and educated artist."

Our mission and strategic overview focuses on the establishment of a new kind of arts organization, one which provides a special environment that combines a renaissance dance education with training and performing opportunities. We are convinced that this concept will result in a new generation of artist/dancer who will introduce a rebirth of great ballet choreography relevant to today. The model envisioned is one which recognizes the importance of multiple intelligences and develops an innovative academic curriculum that supports learning in dance.

2. SCHOOL OBJECTIVES

A. The Boston Ballet Center for Dance Education (BBCDE) is developing a high school program which formally joins professional dance training, enriched by related arts, with a high quality, integrated academic education.

Extensive planning by Boston Ballet Center for Dance Education Staff and Board of Trustees has developed this high school model. The goal is to merge arts education with the potential for the highest standards of academic achievement. Our institution offers a unique capability for combining the essential rigor and stimulation basic to arts education, and extending that discipline to over-all educational/developmental goals. This learning environment can involve and satisfy young people who would not normally participate in the arts nor in traditional academic programs.

In terms of timing, legislation in Massachusetts authorizing state chartered schools will potentially enable the Ballet to proceed with the High School as a public/private partnership. If its application is approved, Boston Ballet would be the first professional performing arts organization in the country to receive authority and funding to administer a public school.

The academic program will offer a college preparatory curriculum which provides the necessary background in math, sciences, language arts, social studies, foreign languages, and computer literacy. The innovation is not only in the material selected but in the perspective from which the material is presented, which will be, in every instance possible, the artistic perspective. For example, an understanding of the French Revolution can be developed through analysis of the works of Rousseau, DeLaCroix, Marivaux and Mozart. A clarity is shed on the aftermath of World War I by studying Bertolt Brecht's dramas, Kurt Weil's music, and Picasso's paintings of that time. Clearly some academic subjects such as math and science should be presented as their own

discipline. However, other subjects, such as biology which include the study of human anatomy, are part of the core discipline and are enormously relevant to the dancer.

We seek to develop artist/dancers with a respect and aptitude for academic learning through a relevant and meaningful college preparatory academic program.

B. Our non-academic goals strive to develop and produce dance artists prepared to enrich the art form of ballet through thoughtful, emotional, artistic performance, choreography, administration, criticism, design, composition and other of a number of ballet/theater arts professions. Specifically, we propose the creation of a public high school of dance as an educational model which goes beyond producing professionally trained dancers, and proceeds into the arena of educating dance artists who will find self fulfillment by becoming the choreographers, artistic leaders, administrators and producers of the future.

C. (1) The Boston Ballet strives to continue to lead the way in the artistic, non-profit sector by structuring an inclusive organization, welcoming students of diverse backgrounds regardless of ability to pay. This objective is aimed at increasing diversity in the world of professional dance.

The Boston Ballet High School will further the Company's commitment to diversity in the dance field. Three years ago, Boston Ballet's Center for Dance Education began the implementation of CITYDANCE, a partnership between the Ballet and the public schools, which offers hundreds of elementary age urban children from a variety of ethnic and social backgrounds the opportunity to study ballet as part of their school day ... and at no cost.

CITYDANCE is designed to identify, nurture, and train potentially talented children in the art of ballet. These children come from all sectors of Greater Boston's multi-cultural communities, and

for many of them CITYDANCE serves as an impetus for discovering - and cultivating - an artistic voice. This innovative program has been studied by communities across the country, and underscores the commitment which Boston Ballet has to the children of Massachusetts and to enriching the dance art form. The High School will offer continuity of training opportunities for many of these young dancers.

C. (2) We will continue our policy of relating Boston Ballet more closely to its community, both in Greater Boston and the Commonwealth. Relationships with the different components of the community will be expanded and enhanced with:

- o the student's families
- o the neighborhoods from which the students come
- o the other cultural organizations in the city, both in formal curricular integration and leisure time or performance activity.

Ballet is a performance art. Implicit in this is an interactive relationship with our audiences through performances, dialogues, and shaping of a common agenda.

3. STATEMENT OF NEED

A. There is no public high school for the performing arts in the Greater Boston area. For a city that is recognized internationally and historically as a center for art and culture, that boasts with justification of its Symphony, its Museum of Fine Arts, and now its Ballet Company, this is a gap of enormous magnitude. We seek to fill this gap by providing an institution which is dedicated to discovering and developing the talent and ability of young local artists in the field of dance.

B. From an educational standpoint, credence and validity of the artistic mind set can only be established by demonstrating in a systematic way the successes creative students can have if they are educated creatively. Therefore, it follows that a creative educational and administrative structure that is able to provide a developmentally appropriate, as well as an integrated academic/artistic curriculum and approach, could meet both of these needs.

A charter school in Massachusetts established under Massachusetts General Law, Chapter 71, Section 89, with its call for new ideas and methodologies as well as the flexibility and autonomy it provides, could effectively address this need.

4. SCHOOL DEMOGRAPHICS

A & B. Our new seven-studio complex at 19 Clarendon Street in Boston's historic South End is a centralized location in a culturally rich and diverse neighborhood of Boston. The location affords students from many surrounding areas ease of access due to available public transportation and proximity to major highway systems. We are pleased that this neighborhood is the center of many cultural and community-based programs and activities. We feel this location is the appropriate setting for an organization which stresses inclusion, diversity, and accessibility.

One of the key features of this school model is its connection with a professional ballet company - Boston Ballet. The relationship is an organic and developmental one. The intrinsic learning experience which students of the dance encounter when their classes are held in the Boston Ballet building, enabling them to witness on a daily basis professional dancers working in the studios, then translating that experience to seeing them perform on stage, is an excellent example of outcome-based education. This opportunity exists now on a limited basis for a number of our pre-professional students from the Boston Ballet School and for our designated talented scholarship students in CITYDANCE as well as all the members of Boston Ballet II, our young professional company. We believe this is an essential educational element which should be made available to more students, and this can be accomplished through the charter school model. Because of this essential element, we seek to develop a plan which will allow us to educate high school students as close to our studio facilities as possible.

C. Student Population: Candidates for Boston Ballet's charter school will come from the City of Boston proper as well as its surrounding communities. They will be talented, motivated students of ballet. They will be able to demonstrate skill, knowledge and innate potential in the art form. They will come from the CITYDANCE program which presently has students from all but two of the public elementary schools in Boston, and from all of the public elementary schools in Lynn. It is anticipated that the Cambridge public schools may also become part of the CITYDANCE program in the near future. Boston Ballet School students from the various communities to the west (such as Newton, Lexington, Concord, Belmont, Andover, etc.) and to the south (Norwell, Hingham, Brockton, etc.), would also be candidates for the school, as well as those to be identified through an open selection process.

D. & E. As the school opens its doors the first year, it will begin with one class (the 9th grade). adding a class each succeeding year until grade 12 is reached. Given the nature of the dance curriculum it is expected that the highest enrollment figures will be at the lower grade levels. The projection could be as follows:

9th Grade	60
10th Grade	60
11th Grade	40
12th Grade	40

for a total of 200 students at the fourth year of the school's existence.

5. RECRUITING AND MARKETING PLAN

A. Boston Ballet's Center for Dance Education presently has an enrollment of approximately 2,200 dance students distributed among its seven programs.

Through relationships developed with the 500 CITYDANCE students, their parents and faculty of the eighty schools throughout Boston which participate in the program, the BBCDE has in place a natural network for recruiting qualified students. Selected CITYDANCE students will be encouraged to apply for charter high school admission, and all will be given printed material describing the new program and its parameters. In addition, through this informational network, material will be distributed to school principals and teachers, as well as to guidance and placement staff. Area ballet schools will also be included in outreach and distribution.

The Boston Ballet School which has been growing over the course of three decades now, has 1,350 students currently enrolled in seven graded levels of training. This population also provides the Boston Ballet High School with an immediate student pool from which to select. Additionally, the Boston Ballet Summer Dance Program, with 250 teen-aged dance students, is a target group to which charter school outreach can be provided.

Another source of marketing outreach is the numerous trade publications, such as Dance Magazine, in which the Ballet can advertise and expect editorial coverage.

Finally, given the high public profile of Boston Ballet, it is a reasonable expectation that significant coverage will be given in the local press and electronic media to the school and all the steps leading to its opening.

B. In order to facilitate appropriate outreach to students and parents, we will utilize the BBCDE's center-wide Parents' Association, whose main function is communication and information dissemination through regularly scheduled meetings. With its three publications, Boston Ballet's Sightlines magazine, published four times annually (reaching 16,000 subscribers); BBCDE's CenterPointes published three times a year (reaching 2,500 parents, friends and funders); and Boston Ballet School Bulletin published every month (reaching 1,500 families) the organization is well positioned to begin comprehensive outreach to students and parents of the Boston Ballet High School. In addition and specific to the population who would be eligible to apply, announcements, letters and informational material will be prepared and distributed in a timely manner.

6. ADMISSION POLICY

A. Admission will be a two-part process: 1) A dance audition conducted by a Boston Ballet screening team made up of school directors and faculty; 2) An academic interview also conducted by a team of faculty that could include a portfolio presentation demonstrating the student's understanding and skill in areas of humanities, and math and science, as well as transcripts and records from previous schools.

Auditions and interviews would take place in January of a given year and those selected will attend a mandatory six-week, tuition-free summer dance program in July and August, preparing them for the school year.

B. Boston Ballet Center for Dance Education admits students of any race, religion, color, national and ethnic origins to all the rights, privileges, programs and activities generally accorded or made available to students of the Center and its schools. The Boston Ballet Center for Dance Education does not discriminate on the basis of sex, sexual orientation, race, religion, color, national and ethnic origin in the administration of its educational policies, admissions policies, or scholarships.

Because the mission and goal for the school is to produce artist/dancers, the admissions policy focuses on talent and ability.

7. PROFILE OF FOUNDING COALITION

The Founding Coalition working together to apply for a charter are:

- o Boston Ballet and Boston Ballet Center for Dance Education:

Founded in 1964 by E. Virginia Williams, Boston Ballet is presently among the four largest ballet companies in the United States, and is currently poised at the forefront of the dance world. Since 1985, Boston Ballet has been directed by Bruce Marks who has been the catalyst for the Company's recent growth in artistic development and community involvement. With a combined operating budget in excess of \$15 million, the Ballet and its Center for Dance Education attracts an audience of over 350,000 each year through a variety of performances, educational programs, and community outreach services.

The Boston Ballet Center for Dance Education (BBCDE), which was established in 1989, shares and supports Boston Ballet's commitment to excellence in artistic development and to serving diverse constituencies representing a wide spectrum of ethnic and economic backgrounds. In keeping with its primary goal of serving diverse audiences and populations, the Center for Dance Education presently functions as the umbrella organization for all the Ballet's educational and outreach programs, which provide both access to performances and the opportunity to study ballet to many who would otherwise not have that opportunity. These include Boston Ballet School, serving 1,350 students each year; Boston Ballet II, a dynamic 16-member youth company presently working with choreographers to develop new works; the Summer Dance Program, providing professional training for 250 students; CITYDANCE, a national model program developed in conjunction with the Boston Public Schools and Lynn Public Schools which has introduced over 500 inner city and minority students to ballet; the Children's Summer Workshop (CSW) serving

children ages ten to twelve; and the New Teens Summer Dance program which accommodates thirteen and fourteen year-olds.

The Center and its programs form a continuum of dance education beginning with creative dance for four-year olds to young professionals in their early twenties. Each program in the continuum has been designed and developed to meet the specific needs of dancers at different stages. The program that needs to be put in place is the one that joins the academic and artistic at the high school level.

In order to plan such an endeavor properly, The Wolf Organization, Inc. was contracted by Boston Ballet to conduct a first-phase feasibility and planning study for such a school that would provide advanced dance training and a high school education to talented dancers with professional aspirations and potential.

Sequence of Events:

- Mellon Foundation funds a two-year feasibility study.
- The Wolf Organization hired by Boston Ballet to conduct the study. This feasibility study included the following parameters:
 - o Identified the pros and cons of various structural options.
 - o Investigated the financial and fund raising implications.
 - o Surveyed and conducted site visits of nine institutions currently providing dance training in a high school setting.
 - o Assessed the elements of each program and how they supported Boston Ballet's mission and requirements.
 - o Further fleshed out the curriculum and drafted a preliminary budget.

One of the most interesting options presented for further exploration by The Wolf study was state charter public school. As the option was reviewed with greater intensity by the Boston Ballet Center for Dance Education Board and staff, it became increasingly evident that a partner or a number of partners would be needed to augment in other areas the strengths that Boston Ballet could bring to the endeavor. Resources needed from a partner were identified. These are:

- o Annual funding:

- Year 1..... \$ 800,000
- Year 2..... \$ 900,000
- Year 3..... \$1,000,000
- Year 4..... \$1,400,000

TOTAL FUNDING NEEDED: \$4,100,000 *

*This over and above the funds provided by each student attending the school.

- o Facilities:

- 4 Studios
- 4 Classrooms

Preferably located in one building of approximately 40,000 square feet.

- o Academic expertise.
- o Educational compliance issue expertise.
- o National visibility which can help in attracting funding, facility, advisors, etc.
- o Evaluation/assessment expertise.

Against this criteria, a number of potential partners were identified and initial conversations were held with each. All indicated that mutual goals were evident and multiple reciprocities could exist. More in-depth discussions and planning are scheduled for the coming weeks. These will include discussions with:

- o Coalition of Essential Schools - CES is co-sponsored by the National Association of Secondary School Principals (NASSP) and the National Association of Independent Schools (NAIS). Its central staff is associated with the Education Department at Brown University. The chairman of the Coalition is Theodore R. Sizer, professor of education at Brown University and formerly dean of the School of Education at Harvard and Headmaster and teacher of history at Phillips Academy, Andover. Dr. Sizer is also head of the Annenberg National Institute for School Reform which recently received a \$50 million endowment from the Annenberg Foundation.
- o The Edison Project - A national system originally begun by Christopher Whittle for private, tuition-supported schools. Because the original intent of The Edison Project was directed to include a broad-based public purpose, the project has evolved into a research and development effort designed to yield ideas and models that will be of value to many of the nation's 110,000 existing public elementary and secondary schools.
- o Pioneer Institute - The Pioneer Institute's Charter School Resource Center has two primary functions: to identify and support individuals and groups interested in starting charter schools in Massachusetts, and to help establish a governmental environment that will lead to successful educational outcomes.

As part of its efforts to identify and support charter school founders, Pioneer will: sponsor conferences and workshops; recruit potential school founders on a one-to-one basis; broker relationships among school founders, contributing partners and experienced educational entrepreneurs; publish and disseminate a "how to start a charter school" guide; and conduct a media campaign to increase awareness of charter school activities and opportunities.

8. TIMETABLE

In developing a timetable for opening the doors of Boston Ballet High School, it was critical to carefully and thoughtfully assess the needs and expectations of our students; the demands of running an organization as complex and comprehensive as the Boston Ballet Center for Dance Education; and the desire to fulfill our commitments to the community. Our concerns are that we approach this application and eventual implementation process with full understanding of and attention to our fiscal responsibilities to our contributors and clarity of purpose in completing our mission. To this end, we concluded that it would not be judicious to formally open our charter high school until September, 1996.

The Board of Trustees of Boston Ballet Center for Dance Education are insistent that certain fund-raising and management goals be met for the Company to prudently move ahead with this project. The timetable as outlined indicates specific critical junctures at which the Board will vote on whether or not to move ahead. Board vote to proceed is contingent upon reaching the goals as outlined, sequentially and chronologically. The release of money currently set aside for charter school planning purposes is also a critical element in our progress toward opening the doors of the charter school.

With these constraints, considerations, and ambitions in mind, we concluded that the following timetable outlines the most appropriate way to proceed:

DANCE HIGH SCHOOL TIMELINE

		Funding	Facilities	Faculty	Other
→	January 1994				
		----- Charter Apply -----			
→	June	----- Partner Identified -----			F.R. Staff Hired
			Facility Exploration		
→	January 1995	\$1.0 M Raised			Community Visibility Plan
→	July	\$2.0 M Raised	Facility ID	Hire Principal	
				Recruit Faculty	
			Facility Acquired		
				Hire Faculty	
→	January 1996	\$2.3 M Raised	Begin Facility Renovation		Student Audition
				Curriculum Development	
	June				
			Facility Ready	Evaluation Consultant	
→	Sept. 1996	OPEN HIGH SCHOOL			

→ *Indicates Board Approval Date*

PART TWO

9. EVIDENCE OF SUPPORT

Boston Ballet and Boston Ballet Center for Dance Education belong to a number of communities:

- o The Cultural community
- o The Dance community
- o The Educational community
- o The South End neighborhood community

(Supporting documents, including letters from parents, are forthcoming and will be sent to you as they are received.)

10. EDUCATIONAL PROGRAM

A. The Boston Ballet High School will be a complete full scholarship high school program with an emphasis on both professional training in dance and college preparatory academics for students in Massachusetts. Math, science, foreign language, humanities (history/English) will be included in the core curriculum. To the extent possible, academic curriculum will be designed to provide arts-integrated material (for example, dance history will be incorporated into the social studies/humanities program). United States history will be offered in 9th grade.

Classes will be offered on two levels each year: Junior Institute - roughly the equivalent of combined 9th and 10th grades - and Senior Institute - roughly the equivalent of 11th and 12th grades. This will reduce demand on faculty: rather than providing all courses each year, curriculum offerings will alternate from one year to the next. It will also encourage talented students to accelerate as they will not be tied to a regular year-by-year curriculum progression. (For example, in Year I, Junior Institute will offer Algebra; in Year II it will offer Geometry.) Higher-level pedagogy will be achieved through long-term projects/exhibition of mastery.

The Dance curriculum will provide classes structured for levels I through VII, and include: Ballet technique, Pointe/variations alternating with character/jazz/modern for one hour. Other specialized dance forms, as well as mime, dance composition, and music will also be part of the dance curriculum. In addition, there will be classes in Pas de deux, Music Appreciation, Reading of Music, learning to play instruments, Theater, Visual Arts and Related sciences (kinesiology, injury prevention, nutrition, etc.) and workshops on weight-related issues and career issues. This area would combine performance, choreography and dance-related design.

Students may take three to five years to complete the program, depending on their progress and their ability to demonstrate mastery in dance and academics. For a limited number of gifted students who are able to accelerate in both dance and academics, a three-year program is possible, leading immediately to the opportunity to audition for a place in Boston Ballet II or in the main Company.

B. Teaching methods to be used will always be guided by how to best provide for the artistic, intellectual, physical and emotional development of the students entrusted to our care. In both the dance area and the academic area, the goal is to balance necessary structure and discipline while continually responding to the students' creative instincts. In addition, we are committed to providing an environment which enhances self-esteem and artistic growth through genuine mastery of critical thinking and performing skills.

C. Realizing the need for an extended school year, both for the benefit of students academically and in their art, the Boston Ballet High School year will extend for just under 11 months (mid-August through June), with a six-week break from July through early August. In addition, this schedule allows the students options for the Boston Ballet Summer Dance program.

The program will be offered six days a week, with the school day being divided between dance and academic classes. Saturday is only dance.

The school day will be divided into two 3 1/2 hour blocks, one in the morning and one in the afternoon, with 45 minutes for lunch. Beginning level academic students will have dance in the morning, academics in the afternoon. Upper level academic students will have academics in the morning, dance in the afternoon.

All students will have a one-hour block from 4:30 to 5:30 PM to study dance history, other arts, view videotapes, learn about dance and related criticism in the arts, aesthetic theory, etc. Evenings are designated for homework, viewing arts performances in and around Boston, and, on a limited basis, Boston Ballet company rehearsals.

There will be three week-long vacations through the year: Christmas, Mid-winter, and Spring.

For summer programs, a limited number of advanced students may be accepted on a scholarship basis to the Summer Dance Program.

11. STUDENT PERFORMANCE

A. During the three years that Boston Ballet's CITYDANCE programs have run, the Boston Ballet Center for Dance Education has been actively developing a comprehensive and in-depth formula for assessing and evaluating student performance in ballet. This process has been detailed, thorough and innovative due to the experimental nature of the program and the diversity of our CITYDANCE student population.

Assessment of students in the high school will take place continuously, both in terms of artistic progress and academic progress. Focus will be on outcome-based results.

In the dance area - projects involving demonstration of skill in performing classical ballet as well as other forms of dance, in originating dance - improvisation, choreography; re-mounting of earlier works etc., being able to generate or to think critically about design related to dance - scoring and music, costume, scenery, lighting, and other production values.

In the academic area - development of portfolios for example:

o Humanities portfolio - demonstrating:

- capacity to research and write critically in a way that informs their work as artists and as thinkers.
- ability to identify and defend a position
- capacity to use cultural and educational resources in their community, such as film, video, costumes, interviews, and library and research facilities.

- o Math-Science Portfolio - demonstrating:
 - Capacity to locate and present evidence using data and spreadsheets, stressing computer literacy.
 - Ability to use math applications in demanding problem-solving.
 - Ability to solve complex equations; managing a number of variables at a time.

All the above assessments would require academic and artistic faculty working together developing a set of integrative questions that cross several areas. The goal is always seeking ways to develop attributes of the artist.

Careful and sensitive methods must be employed to select, screen and evaluate these students, many of whom may have never experienced the rigors or demands of a competitive dance program, and who may come from at-risk or culturally limited backgrounds.

We have also been continually aware of the parents' need for information about their children which is clear and presented in an understandable and fair manner.

We have incorporated these considerations, as well as the experience gained in evaluating students in our Ballet School programs, Summer teens programs and workshops, in developing a new and exacting process to assess students in the Boston Ballet High School.

C. Included with this application (Enclosure A) is a sample of our Criteria Domain Charts which enable us to measure accurately student outcomes. Each dance instructor is charged with completing these assessment charts for review by key BBCDE staff. A similar system is envisioned for assessment of Boston Ballet High School students.

12. SCHOOL EVALUATION

A. We have determined that because of the dual nature of our curriculum, dance and academics, we will require two distinct evaluation methods for Boston Ballet High School. We are depending on the expertise of our selected partner(s) for a comprehensive package of assessment skills. However, we will insist that the academic assessment process be at least as rigorous as our artistic assessment standards will be.

Our artistic assessment standards will be based on our mission to produce complete and educated artist/dancers at the finish of their course of study at our charter school. This will include a school-wide review of the final performance/portfolio pieces of each student and an artistic evaluation of content, technical accomplishments, and over-all proficiencies. It is expected that many students will go on to dance in professional companies, become instructors themselves, proceed with their educational career, or enter a variety of other arts-related career paths (such as costume designer, lighting technician, arts organization management, etc.)

The school will track alumni over the course of their next four years to help forecast trends in student interests, success rates of placement (both academically and professionally), and strategies for developing an expanded curriculum. This will also give current students an opportunity to network with former students and instructors.

B. In order to communicate effectively with parents, we will utilize the resources of the organization's publications: Boston Ballet's Sightlines magazine published four times a year which reaches 15,000 subscribers, funders, and friends; Boston Ballet Center for Dance Education's CenterPointes, published three times a year and sent to 2,500 parents, friends and funders; and

Boston Ballet's School Bulletin, published monthly and distributed to 1,500 families of ballet students. Regular parent meeting groups, one-on-one meetings between parents and faculty, open house evenings at the Clarendon Street facility, and notices of special events will continually inform and establish dialogue with parents and the community.

13. HUMAN RESOURCES INFORMATION

A. Academic and Artistic Faculty will be selected after a review and audition process has been completed. A selection panel will be comprised of:

- o Boston Ballet's Artistic Director
- o Director of Boston Ballet Center for Dance Education
- o Other key personnel to be designated

Some of the requirements for the Dance Faculty will be:

- o Extensive performance experience in classical ballet.
- o Extensive teaching experience with specific ages and levels of students.
- o Demonstrated motivation to work with developing young dancers.
- o Evidence of creativity and entrepreneurship.
- o Evidence of success working in collaborative efforts.
- o Expressed compatibility of philosophy embracing the unique integrated arts\academic curriculum concept.

Some of the requirements for the Academic Faculty will be:

- o Credentials demonstrating depth of knowledge in subject area(s) to be taught in the school.
- o Demonstrated experience in teaching subject area(s) to appropriate age students.
- o Demonstrated motivation and commitment to working with this age student.
- o Evidence of creativity and entrepreneurship.
- o Evidence of success working in collaborative efforts.
- o Expressed compatibility of philosophy in embracing the unique integrated arts/academic curriculum concept.

B. Performance of Faculty and Administrators will be evaluated on an ongoing basis and will have the benefit of an annual, written year-end review.

C. All faculty and staff working as part of Boston Ballet High School will have the rights and benefits and be governed by the same current Company policy as other employees of Boston Ballet and Boston Ballet Center for Dance Education ,

14. SCHOOL GOVERNANCE

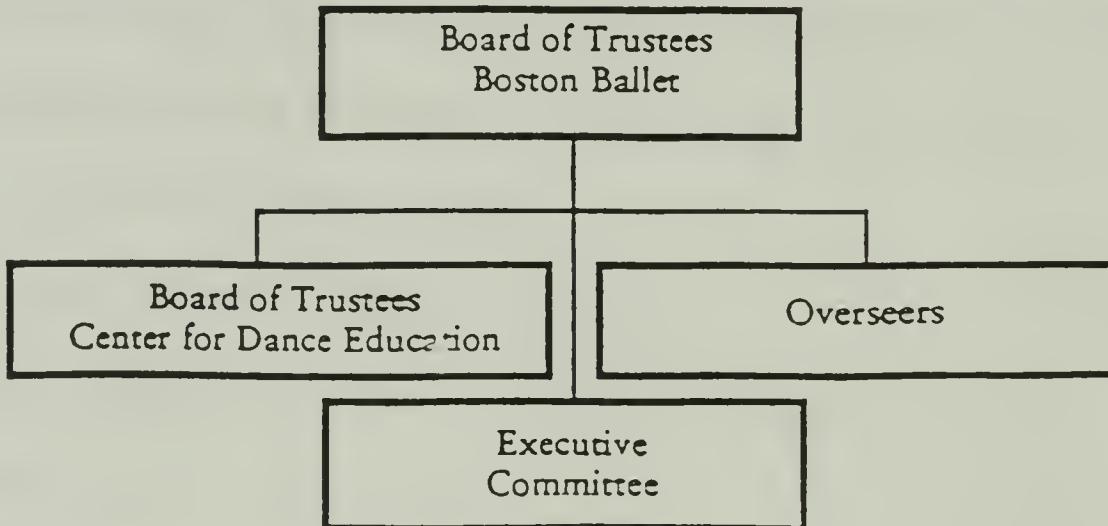
A. The following guidelines drive the Boston Ballet governance structure:

- o A single Mission Statement served directly by all constituencies.
- o Multiple opportunities for participation in the Boston Ballet Experience on many levels. This should encourage the strengthening of existing relationships as well as the formation of new ones.
- o Centralized authority for fiscal control focusing on the achievement of sound growth and long-term financial stability.

Within a common mission statement, the governance structure for Boston Ballet must enhance our ability to provide multiple relationships to many constituencies while ensuring prudent financial stewardship.

The school governance shall be implemented through the existing Board structure of Boston Ballet, with refinements, as detailed below.

BOSTON BALLET GOVERNANCE STRUCTURE



B. The Board of Trustees of the Center for Dance Education shall serve as the Board of Directors of the Boston Ballet High School. Other members will be selected from at least three sources as follows:

- Trustees of the Boston Ballet
- Trustees of the Boston Ballet Center for Dance Education
- Other sources including
 - o Dance professionals of superior stature
 - o Outstanding educators from a variety of disciplines
 - o Corporate leadership
 - o Community leaders
 - o Parents
 - o Students

Trustees are selected on the basis of interest in dance, excellence in their field, commitment to the school and its mission, and willingness to give time in helping shape the institution.

Care will be taken to see that the school Board represents the diversity of the student population and has balance in its composition.

C. The roles and responsibilities of the Board include, but are not be limited to:

- Providing a leadership role in fund-raising and development.
- Working with school administrators to set policy guidelines, standards, and assessment techniques in areas such as selection of staff, curriculum development, and student recruitment.
- Interfacing with students and parents, as needed.

- Be rigorous and effective spokespeople for Boston Ballet High School in all appropriate areas of the political, financial, and educational communities.

D. The relationship of the Board to teachers, administrators, students and families will stress flexibility and communication. There will be opportunities for the Board to meet with teachers and administrators frequently. Students and families will have the opportunity to meet the Board at the beginning and end of each school year in an assembly format. At least once a year, Board members will hold a round-table discussion to receive input from students and families on critical issues facing the school and its student body. As with all BBCDE activities, inclusion and accessibility will be stressed in relationships with the Board and other members of the High School community.

E. Parental and student involvement in the educational process will be invited throughout the school year. One or two Board members will serve as liaison between the Board and students and their families in order to facilitate communication. While not dictating policy, input from these sources will be given serious weight when Board decisions are being made.

F. Because of the location of Boston Ballet High School (see section 4 A), the school will be anxious to involve itself in community activities. Proximity to local community-sponsored events, facilities, and institutions provides excellent opportunities for the school to be an active member of not only the South End neighborhood, but take part in many community activities offered in the City of Boston. The school may also provide a central meeting place for local groups and be able to offer a variety of cultural resources to the area.

Students' involvement in the community may entail a volunteer mentoring program with local youth, open performances or rehearsals which can be attended at no charge, and cooperation with other community-oriented programs, such as CityYear.

15. BUILDING OPTIONS

A, B & C. Planning for a building to house Boston Ballet High School is underway. Current options include:

- Lease the McKinley School facility, owned by the Boston School Department. The school is conveniently located one block from Boston Ballet's office/studio complex on Clarendon Street. Implementing this plan requires relocation of the public school students who attend classes there at present. The BBCDE is willing to assist in finding an alternative facility to house these students. A feasibility study to implement the McKinley School option is being conducted.

- Acquisition of a building in close proximity to our Clarendon Street facility.

A "best-case" scenario for BBCDE would be to lease the McKinley School and renovate the structure to conform to the needs of dance students, specifically studio space. The location of the school is ideal for our needs as it fills the requirement that Boston Ballet High School students be integrated as much as possible with Company dancers and instructors, and thus have the benefit of a full out-come based artistic education.

D. Financing options are:

- Fund raising from institutional sources. This option is based on the fact that establishing the Boston Ballet High School is a joint effort of the Center for Dance Education and the Boston Ballet Company whose combined annual budgets exceed \$15 million. With this base, we feel prepared to raise the monies required for renovations, acquisitions, implementation and related expenses. This challenge will be closely monitored by the Board of Trustees and progress will be measured against the timeline included in this application.

ENCLOSURE A

SAMPLE
CURRICULUM AND EVALUATION CHARTS

Used in
CITYDANCE
A Program of Boston Ballet Center for Dance Education

CITYDANCE 1993-1994
Frank Bourman, Director
Criteria Domain Chart

Student :	Class Day :
CD Teacher :	Class Time :
Public School :	Level :
Prepared by :	Began: mo. yr.
	Date prepared:

Pts	Motor	Cognitive	Affective	pts	Dance Skills *
				Body Proportion	Innate Ability
	Physique				Spatial/Body Awareness
	Flexibility				Responsiveness
	Strength				Comprehension
	Rhythm				Retention
	Coordination				Demonstrate/Perform
					Attendance
					Across/Around Floor

Comments:

* NB: Does not apply to beginning entry-level Citydance students

CITYDANCE 1993-1994
 Hank Bourman, Director
 Criteria Domain Chart

Student	: Jonathan Santiago
CD Teacher	: Erin Sung
Public School	: Lee
Prepared by	: Erin Sung

Class Day	: Tu/TH
Class Time	: 6-11:30
Level	: 15
Began:	: mo. 1 yr. 9/8

Date prepared: **12/13/93**

Pts	Motor	pts	Cognitive	pts	Affective	pts	Dance Skills *
5	Body Proportion	5	Innate Ability	4	Self Control	4	Barre Work
5	Physique	4	Spatial/Body Awareness	5	Enthusiasm/Effort	4	Port de Bras
5	Flexibility	2	Responsiveness	4	Conduct	NA	Adagio
4	Strength	2	Comprehension	4	Concentration	4	Terre a Terre
4	Rhythm	2	Retention	5	Cooperation	4	Petite Allegro
4	Coordination	4	Demonstrate/Perform	3	Attendance	4	Across/Around Floor

Comments:

- * NB: Does not apply to beginning entry-level Citydance students

KEY: BP	Body Proportion	RE	Responsiveness	CN	Cooperation
PH	Physique	CP	Comprehension	AT	Attendance
FL	Flexibility	RT	Retention	BW	Barre Work
ST	Strength	DE	Demonstrate/Perform	PB	Port de Bras
RH	Rhythm	SE	Self Control	AD	Adagio
CO	Coordination	EN	Enthusiasm/Effort	TT	Terre à Terre
IN	Innate Ability	CD	Conduct	PA	Petite Allegro
SP	Spatial/Body Awareness	CC	Concentration	AF	Across/Around Floor

LEVEL I:		Averages	% Offset	High	Low
Carolyn Eaton		69	4.17 % (	96)	38)
Andrea Salerno		73	-1.39 % (	79)	65)
Isil Avci		91	-26.39 % (	108)	71)
Janine Kolberg		70	2.78 % (	93)	40)
Overall Average		72	0.00 %		
LEVEL IS:		Averages	% Offset	High	Low
Carolyn Eaton		78	-1.30 % (	99)	51)
Andrea Salerno		74	3.90 % (	99)	55)
Eric Lindemer		82	-6.49 % (	102)	48)
Erin Sung		76	1.30 % (	106)	45)
Overall Average		77	0.00 %		
LEVEL II:		Averages	% Offset	High	Low
Erin Sung		78	0.00 % (	101)	58)
Overall Average		78	0.00 %		

C	AGASSIZ	Aponte	Leslie	3	3	2	3	3	3	3	3	3	4	4	4	2	3	3	0	3	2	3	70		
A	ALIGHIERI	Phillips	Cedric	3	3	2	3	3	3	3	3	3	3	4	4	4	1	3	3	0	3	2	2	68	
B	BATES	Drost	Meghan	3	2	3	2	3	3	2	3	3	2	3	4	4	4	4	3	0	3	2	3	69	
B	BATES	Zegastizab	Mariel	3	3	2	3	3	3	2	3	3	3	4	4	4	4	4	3	0	3	2	3	72	
B	BRADLEY	Benbow	Carl	5	4	3	4	3	4	3	4	4	4	4	4	2	4	5	5	4	4	4	4	87	
B	BRADLEY	Dinh	Michael T	3	3	2	3	3	2	3	4	4	4	4	4	4	4	5	5	4	4	4	4	87	
B	BRADLEY	Lepasio	Amy	3	2	3	4	4	5	3	3	4	4	5	5	5	5	5	5	4	4	4	4	92	
B	BRADLEY	Martone	Koriana L	4	4	4	4	4	4	3	4	4	4	4	4	5	5	5	5	4	4	4	4	96	
E	E. GREENW	Medeiros	Emily	3	3	3	3	3	3	3	2	2	2	2	4	4	4	4	4	4	4	4	4	70	
E	E. GREENW	Tillman	Giannina	3	4	3	4	4	4	3	3	2	2	3	4	4	4	5	5	4	4	4	4	70	
E	E. GREENW	Word	Calvert	3	2	3	2	3	2	3	2	2	2	2	4	4	4	4	4	4	4	4	4	77	
G	GUILD	Dibbles	Eugene	3	3	2	2	3	3	2	3	3	2	3	3	3	3	4	4	3	1	3	3	64	
G	GUILD	Todisco	Kevin	3	3	3	2	2	3	2	2	3	3	3	4	4	4	5	1	2	3	0	3	3	65
G	GUILD	Todisco	Theresa	3	3	2	5	4	4	3	5	5	5	5	5	5	5	5	5	5	5	5	5	70	
G	GUILD	Woodard	Charlene	2	2	2	1	2	1	2	1	3	3	2	2	4	4	4	4	3	1	3	3	64	
H	HOLLAND	Andrade	Manuel	3	2	1	2	1	1	2	1	1	1	1	1	2	2	2	1	0	2	2	2	53	
H	HOLLAND	Antigua	David	3	2	3	3	3	2	3	3	2	3	3	2	3	3	2	3	3	0	3	4	89	
H	HOLLAND	Pagan	Jeynney	3	3	2	2	3	2	2	3	3	3	3	3	3	3	2	2	0	2	0	2	2	
H	HOLLAND	Smith	Teddy	4	4	4	4	4	4	3	4	4	4	4	4	4	4	5	5	5	5	5	5	94	
H	HOLLAND	Waite	Michael	3	2	2	1	1	1	0	2	2	1	0	2	2	2	1	0	2	2	2	2	39	
K	KILMER	Parry	Irving	3	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4	4	3	3	3	72	
M	MANNING	Jacob	Scherlaine	3	2	1	3	3	2	2	2	3	3	3	4	2	3	4	2	1	2	0	2	3	57
M	MATHER	Cordero	Pablo	3	2	3	2	3	2	3	3	3	3	3	4	3	3	1	3	2	0	2	2	3	62
M	MATHER	Jones	Cedric	3	3	2	3	3	2	3	2	2	2	2	2	2	1	2	2	0	2	2	2	50	
M	MCKAY	Morales	Hugo	3	3	2	3	3	3	2	3	3	2	3	3	3	3	1	3	2	0	2	2	3	59
M	MOZART	Alexander	Shantee	3	3	3	3	4	3	3	4	3	3	4	4	4	4	4	4	3	3	0	3	75	
M	MOZART	Erwin	Shawna	3	2	3	2	2	1	2	1	2	2	2	3	2	3	3	4	2	2	0	1	51	
O	OHRENBER	Purvis	Tiyana	4	3	4	4	4	4	3	3	4	3	3	4	4	5	5	5	3	4	3	4	87	
S	STONE	Simmons	Rodney	3	3	4	4	4	4	3	3	4	4	4	5	5	5	3	3	4	3	2	3	71	
W	WINTROP	Williams	Kendall	4	4	4	5	4	4	4	4	4	4	4	4	5	5	5	5	5	4	4	4	96	

ALL LEVEL II ALL ERIN SUNG

SCHOOL	STUDENT NAME	BPP	PHI	FL	ST	RH	CO	IN	SP	RE	CP	RT	DB	SE	EN	CD	CN	AT	BW	PB	AD	TR	PA	AP	TTL
EDISON	Torres	Miguel	3	3	2	3	3	3	3	2	3	3	3	3	3	3	3	2	3	2	3	2	3	3	67
EDWARDS	Tirado	Dilania	3	3	2	3	3	3	3	2	3	3	3	3	3	3	3	2	3	2	3	2	3	3	67
HERNANDE	Williams	Ebony	4	4	3	3	4	4	3	3	4	2	3	3	3	3	2	2	4	2	3	3	4	4	76
KING	Wirth	Laura	3	3	3	2	3	3	3	3	3	2	3	3	3	3	3	2	2	4	2	3	3	3	76
QUINCY	Fok	Alexander	3	3	4	3	3	3	3	4	4	4	3	4	4	4	4	4	4	5	3	3	3	3	72
ROGERS	Santiago	Elvis	3	3	2	4	3	3	4	3	2	2	2	2	2	2	3	1	2	2	2	2	2	2	58
TIMILTY	Cade	Mayisha	3	3	4	4	4	4	5	5	4	4	4	5	4	4	5	4	4	5	4	4	4	4	99
TIMILTY	Hernandez	Eliu	3	3	2	4	4	4	5	5	5	4	2	5	2	3	3	5	4	4	4	4	4	4	91
ABORN	Dibattista	Elizabeth	4	4	3	3	3	4	4	5	5	4	4	5	5	5	5	5	4	4	4	4	4	4	97
ABORN	German	Sandra	2	2	2	3	3	2	3	3	3	3	3	2	3	3	3	2	3	3	2	3	3	2	72
FALLON	Sim	Wantcha	3	3	3	4	4	4	5	5	5	4	5	5	5	5	5	4	4	4	4	4	4	4	101
FORD	Silver	Taylor	4	3	4	3	2	3	3	4	3	3	3	3	5	5	5	5	5	5	4	3	3	3	87
LINCOLN	Abernathy	Lauren	3	3	4	2	3	3	3	4	3	3	4	4	4	3	4	2	3	2	3	2	3	2	73
MARSHALL	Forgione	Jenny	3	2	4	3	2	2	3	4	3	3	4	4	4	3	4	2	3	2	3	3	2	3	74
MARSHALL	Forgione	Jonelle	3	2	4	3	3	3	4	4	4	3	5	5	4	5	3	3	3	3	3	3	3	84	
SHOEMAKE	Del'etolie	Nicholas	3	3	4	2	3	3	4	3	2	2	2	3	2	3	2	2	2	2	2	2	2	61	
SHOEMAKE	Surette	Amy	3	3	3	2	3	2	3	3	3	2	3	4	3	4	3	2	3	2	3	3	3	70	
MEAN SCORES		3.12	2.94	3.29	2.88	3.00	3.06	3.24	3.24	3.76	3.53	3.18	3.06	3.65	3.82	3.53	3.94	3.18	2.94	3.06	2.76	3.24	2.94	78.35	

ALL LEVEL IS

SCHOOL	STUDENT NAME	BP	PFL	PHL	SR	RH	CO	IN	SP	RE	CP	RF	DB	SE	EN	CD	CC	CN	AT	BW	PB	AD	TR	PA	AP	TRL
E CONDON	Alexis	4	3	3	3	3	3	3	4	4	4	4	3	4	5	4	5	2	3	3	3	3	3	3	3	80
F CONDON	De Pina	Ailton	3	3	2	3	3	2	3	3	2	2	2	2	3	2	2	2	2	2	2	2	2	3	57	
I CONLEY	Ransome	Declon	3	4	3	4	3	3	3	4	4	4	3	3	3	4	4	4	3	3	3	3	3	3	77	
N DEVER	Clouden	Michelle	3	3	2	3	3	2	2	2	2	2	2	3	2	3	2	3	1	2	2	2	2	2	54	
S DEVER	Nguyen	Songanh	3	3	4	4	4	4	4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	96	
S DEVER	Oleson	Beverly	2	3	2	2	2	1	2	2	2	1	1	2	3	2	3	1	2	2	1	2	2	2	45	
U DEVER	Rosario	Mercedes	3	3	4	3	3	3	4	4	4	4	3	3	3	4	3	3	4	1	4	3	3	4	75	
N ELLIS	Johnson	Shelene	3	3	3	3	3	3	3	4	4	4	3	3	4	4	4	4	2	3	3	3	3	3	76	
G FULLER	Guzman	Maria	3	3	3	4	4	4	4	5	5	5	4	5	5	5	5	5	4	4	4	4	4	4	96	
FULLER	Rivera Jr.	Luis	3	3	3	3	3	4	4	5	4	4	3	5	5	5	5	5	4	3	3	3	3	3	86	
LEE	Binns	Andrew	3	3	2	3	3	3	4	4	4	4	3	3	3	3	3	3	4	3	3	3	3	3	72	
LEE	Brown	Jakim	3	3	2	4	3	3	3	4	3	4	3	3	3	4	3	4	2	3	3	3	3	3	71	
LEE	Butts	Michelle	3	3	2	3	3	3	4	4	4	3	4	3	4	4	4	2	3	3	3	3	3	3	74	
LEE	Gillen	Rahsheik	4	4	2	3	3	3	4	3	3	4	3	3	2	3	2	3	3	2	3	3	3	3	68	
LEE	Martinez	Cassandra	3	3	4	4	4	4	4	3	3	3	4	3	4	4	4	1	4	3	3	4	3	3	79	
LEE	Mendes-El	Natasha	3	3	3	2	3	3	3	3	3	3	3	3	3	4	3	3	2	3	3	3	3	3	68	
LEE	Poles	Giovanni	3	3	2	3	3	3	3	5	5	5	3	3	4	3	4	4	4	3	3	3	3	3	91	
LEE	Santiago	Jonathan	5	5	4	4	5	4	2	2	2	4	5	4	4	5	3	4	4	4	4	4	4	4	93	
LEE	Scherer	Elisabeth	3	3	3	4	4	4	4	4	4	4	4	5	5	5	5	5	4	4	4	4	4	4	75	
LEE	Tabolt	Nicole	3	3	3	3	3	3	4	4	4	4	3	4	4	3	4	3	2	3	3	2	3	3	106	
LEE	Walton	Joseph	4	4	3	5	4	5	5	5	5	5	5	5	5	5	5	5	4	4	4	4	4	4	80	
MENDELL	Morales	Anthony	3	3	4	3	3	4	3	4	4	4	3	4	4	4	4	5	5	2	3	3	3	3	64	
TYNAN	Darosa	Joana	3	3	2	3	3	2	3	2	3	2	3	2	3	4	3	4	1	3	3	2	3	3	64	

A	AGASSIZ	Amy-Cord	Juan Carlo	3	2	3	3	4	3	3	2	3	3	2	3	3	2	3	3	3	3	3	66
n	AGASSIZ	Johnson	Lewayne	5	5	4	3	3	3	3	3	4	3	4	4	4	4	4	4	3	3	3	79
d	AGASSIZ	Martin	Iraida	4	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	91
r	AGASSIZ	Thompson	Jessica	4	4	3	3	3	3	3	4	3	3	4	4	4	4	4	4	3	3	3	79
e	BATES	Chan	Chun-Hei	3	3	4	3	3	3	3	2	2	3	3	2	3	3	1	3	3	3	3	65
a	BEETHOVE	Digou	Jamie	2	2	2	3	3	2	3	3	3	3	4	3	4	3	4	3	3	3	3	67
b	BRADLEY	Leone	Monique	2	2	4	4	4	3	4	4	4	4	4	4	4	4	4	4	4	4	4	85
S	CHANNINO	Brown	Derrick	3	2	2	3	3	2	2	2	2	2	2	2	3	2	2	3	2	3	2	55
a	CHANNINO	Trinidad	Johanna	4	4	3	2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3	67
l	CHITICK	Beckford	Linci	4	4	2	2	4	3	3	3	3	3	3	4	2	3	3	4	3	3	3	71
e	E. GREENW	Elienne	Karen	3	3	4	4	4	4	4	3	4	3	4	3	3	5	3	2	4	3	4	81
r	E. GREENW	Guillen	Joshua	4	3	2	2	2	3	3	2	2	2	3	2	3	3	2	3	3	2	3	60
n	E. GREENW	Simonini	Matthew	4	4	2	3	3	4	4	4	3	3	4	3	3	5	3	2	4	3	3	73
o	HOLLAND	Barnes	Shella	3	2	2	3	3	3	3	3	3	2	3	2	3	3	2	3	3	3	3	64
HOLLAND	Miranda	Gilda	Gilda	5	5	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	91
KILMER	Blay	Chanelle	3	4	4	3	4	4	4	3	3	3	3	4	3	3	4	3	3	3	3	3	75
KILMER	Ebaugh	Caitlin	3	2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	70
KILMER	Williams	Shauna	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	89
MATHER	Adams	Nicole	3	2	3	3	2	3	3	2	2	2	2	2	3	2	3	3	2	3	3	3	57
MATHER	Fernandes	Rami	3	3	2	3	3	3	3	3	3	3	3	3	1	2	3	3	1	2	3	3	65
MATHER	Simmons	Tamara	3	2	4	3	3	3	3	3	3	3	3	4	3	3	4	1	3	3	3	3	69
MOZART	Smith	Porcha	3	2	2	3	3	3	3	3	3	3	3	4	2	3	3	4	1	3	2	3	64
MURPHY	Facey-Cast	Rashawn	5	5	3	4	4	4	4	4	4	3	4	3	4	2	2	3	3	4	4	4	83
MURPHY	Gomes	Alina	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4	4	4	4	4	4	83
MURPHY	Seale	Sheena	4	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	75
O'HEARN	Donovan	Kelli	3	3	4	3	3	3	3	3	3	3	3	4	3	4	3	4	3	4	3	4	75
OIRENBER	Paseuth	Amy	5	5	4	3	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	3	87
OHRENBER	Smith	Tiana	5	5	5	3	4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	85
STONE	Ciulla	Daniel	3	3	5	4	5	4	4	5	4	4	5	5	4	5	5	5	5	5	5	4	99
WINTHROP	Cruz Jr.	Julio	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	70
WINTHROP	Dombrowski	Elizabeth	3	2	3	3	3	3	3	3	4	3	3	4	4	4	4	4	4	4	4	3	78
WINTHROP	Robinson	Anthony Jr.	4	2	3	3	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	73

CITYDANCE CURRICULUM

YEAR I

Designed By Frank Bourman, Director

I. Preliminaries

A. Become familiar with:

1. Our Anatomy

- a. Head - neck, eyes, ears, nose, mouth, lips, teeth, chin, cheek, forehead, hair
- b. Torso - shoulders, chest, ribs, abdomen, diaphragm, waist, spine (vertebrae), latissimus, sternum (upper and lower)
- c. Arms - bicep, elbow, forearm, wrist
- d. Hands - joints, palm, fingers, knuckles, fingertips
- e. Legs - thigh, knee, knee cap, shin, calves, ankle, Achilles tendon, hamstring, hips, hip bones, buttocks
- f. Feet - instep, arch, metatarsal, heel, toes

2. Basic Movements

stand, bend, walk, run, jump, turn, fall, rise, lower, hop, leap, skip, dart, melt, throw, flex, arch, point, inhale, exhale. Up, down, right, left, front, back, side, inhale, exhale.

3. Classroom

floor, mirrors, barre, piano, wall, (front, sides, back) corners, etc.

4. Musical Qualities and Attributes

- a. Basic meters - 4/4, 3/4, 2/4, 6/8 i.e., march, waltz, polka, minuet, galop, mazurka, gigue
- b. Tempos - adagio, andante, moderato, allegro, vivace
- c. Textures - legato, staccato, ritardando, rallentando, diminuendo, accelerando, sustenuto - tenuto, brio, etc.

B. Floor Exercises:

I.

1. Sitting with legs and feet together:
Point and flex
2. Rotation/point/rotation/flex
3. Arms (a la seconde) - Forward stretch over legs; vertical recovery with arms over head (5th position) to 2nd position
4. Sideward stretch with legs open to side opposite arm to leg, other arm behind lower back; alternating

II.

5. Forward stretch with legs open to side (same arms as #3 above except lowering to 2nd position one at a time)
6. Prone, face up; arms outstretched from shoulders, palms down. Lift straight right leg to 90 degree, cross over left leg until toe touches floor; recover to 90 degree position and lower to starting position with left leg

III.

7. With back and hips on floor, bend knees up over torso; straighten to 90 degree; slowly lower forward to floor
8. With back and hips on floor, bend knees up over torso; straighten to 90 degree; open legs apart to sides; slowly - without touching floor - bring together until feet touch, then lower to floor

IV.

9. Bend right knee in parallel passe with right, with feet pointed; turn out passe; unfold to 90 degree on floor; slowly slide until legs together with left leg
10. Lift both straight legs together to 90 degree, continue until toes touch floor behind head; recover to sitting position, reach arms forward to feet with head on legs

V.

11. Sitting with legs and feet together - alternate walking legs forward 16 x's; reverse walking backward

VI.

12. Prone, face down; with elbows bent and hands beside shoulders - press torso up away from floor until arms straight then return to starting position
13. Prone, face down, head turned side; with hands on floor beside hips, press down and lift both straight legs off floor, sustain, then recover to starting position
14. Full bend knees; hands to floor, stand, rollup
15. Boys - push ups
16. From center to barre

C. Barre Exercises - facing with both hands

1. Demi plies 3 x's in 1st position, tendue a la seconde; in 2nd position; in 3rd position right feet forward; 3rd position left feet forward

Start in 1st position

2. Battement tendu - 2 x's each direction each side; reverse beginning back

Start in 1st position

3. Demi rond de jambe par terre 2 x's en dehors right and left; 2 x's en dedans right and left

Start in 1st position

4. Battement jete 8 x's a la seconde right; left

Start in 1st position

5. Sur le cou de pied, sustained 4 x's right; left

Start in 1st position

6. Grand battement - facing away with two hands (from and to tendu) 2 x's forward, 2 x's side; with left

Gradual inclusion:

7. Battement frappe, 6 x's a la seconde with prep
8. Add releve and balance to #5 above
9. Developpe - front and side only
10. Battement fondu, front and side, par terre
11. Grand plies to #1 above; plus releve (adjust numbers musically)
12. Table stretch - facing away
13. Petite saute in 1st position
14. From barre to center

Center floor:

1. Walking
2. Skipping
3. Prancing
4. Parallel chasse de cote
5. Polka - 3 steps 1 hop, x 2
1 step 1 hop, x 2
3 steps 1 hop (variation forward and side)
6. Chasse Polka with port de bras

Right - tombe, chasse, tombe, hop with petite developpe

Left - tombe, chasse, tombe, hop with petite developpe

Right - (in small circle) tombe, chasse x 3
tombe, hop with petite developpe, reverse to left - right - left

7. Port de bras
8. Waltz (simple, forward) down, up, up
9. Petite saute in 1st position
10. Echappe from 1st to 2nd position
11. Polonaise (simple, forward); with port de bras
12. Reverence and farewell